

# Green Shutters

When its daylight and sunligh  
We live on the Lake  
We live in the shade of the wood  
But when starlight and moonlight  
Creep into the sky.

We ~~steep~~ sit our house on the edge of the wood  
And tis there we find rest for the day  
Tis there we find love

Tis there we find peace

For tis there we can kneel down and pray  
Pray as we kneel by our cots in the night  
There all doubts and all hurts steal away  
And nothing matters but love

At Green Shutters

E. S. W. July/26



POST OFFICE  
DUNSFORD, ONT.

Copy of the Bible

GREEN SHUTTERS

ANCONA

STURGEON LAKE

Bible given to her by

her husband, Aug 2, 1899 (the year of my marriage)

"My only creed is in the 5 Chap. of Matthew, Christ's  
Sermon on the Mount.

My daily prayer is that I may give my love to humanity,

My money to those who need it.

My sympathy to the sorrowing and suffering.

To daily help Christ's little ones and understand

To be in tune with the Infinite "

Emma Scott Raff

Reference by leaf Phillipian Chap IV - Verse 8 (underlined in text)

"Whatsoever things are true etc. honest, just, pure, lovely, of good report."



# Stage and Screen

## AMATEUR GROUPS EVOLVE LOCAL SCHOOL OF ACTORS IS ACTRESS ON STAGE JUST A GIRL ELSEWHERE

Toronto Now School of Stagecraft Owes Histrionic Development to Several Leaders Working Along Different Line  
—Mrs. Nasmith Contributed Much

### FORSYTHE, MITCHELL AND OTHERS HELPED

Last week, somebody remarked to somebody at a club on the itinerary next season of the Hart House String Quartet and said: "Oh, well, Hart House actors will soon be on the road"—meaning a joke. But it was at once replied seriously: "That's exactly what it is hoped the Hart House players will do."

The new Hart House director's identity has been known for some time, but no announcement of him can be made for a couple of weeks. Meanwhile, Bertram Forsyth, who for the past three years has done so much to create Hart House histrionic technique, becomes director of the Margaret Eaton School. The new temporal theatre of this school will be what was once Association Hall, rebuilt as to stage facilities and capable of a large audience about half of whom used to be able to see the stage.

Margaret Eaton School on Bay street, will shortly be abandoned; it was doomed to be sold when the new car lines cut off the vestibule and half the gallery; besides, it was already too small, and had carried out much of the dream of its true founder, Mrs. Scott Nasmith, who got the model for the building in Greece, and persuaded Timothy Eaton to reproduce it here.

#### Career of Mrs. Nasmith

The retirement of Mrs. Nasmith as active director of the school recalls a career—not yet complete—of intense idealism in the art of expression successfully carried out. Mrs. Nasmith has a wonderful Irish enthusiasm. Her father was a circuit Methodist preacher, who used to hold revivals; and a Methodist revival used to be a good school of drama.

The first reading I ever heard Mrs. Nasmith give was about twenty-two years ago at the old College of Music, where she was then principal of the expression department. She read scenes from Shakespeare. The last time I heard her she did a play by St. John Ervine, the Irish dramatist, who lectured through here three or four years ago. Her older love of Shakespeare seemed to be re-absorbed into a more practical and best known of the Irish group.

#### Idealism To Pioneer Art

It takes the idealism of some women to have faith in forms of art for the purpose of pioneering them into practice. Mrs. Nasmith has always been an idealist. The Margaret Eaton School was a concrete expression of this. The passing of the directorship into other hands brings out in sharper relief the courageous idealism of the woman who made such a school possible. From that germ, the first to take organized life here in the form of a school, came the later development of the poetic and aesthetic side in music, dancing and physical culture.

Some years ago the extra activities of this school outgrew the building on what was then North street. The old Y.M.C.A. was taken

things that could be stretched and painted and nailed up, there could arise some play.

Mitchell worked in a poetic atmosphere and his play productions were always poetic and sometimes spectacular. Then he went to Hart House and evolved a technical equipment which made the spectacular element so much easier; where lighting and "deus ex machina" and apron stage and painters' art and music were always available; and from that point his play production became altogether different. He put Hart House on the theatrical map and left a record of certain very distinctive and clever productions in which up to the time he left there had been small opportunity to develop the technique of professional acting.

The Dickens Fellowship were the earliest group to develop stage craft centering around stage versions of Dickens' novels. On the purely story side those players under the direction first of the late F. M. Bell-Smith and Mr. Williamson, later of Mr. A. J. Rostance, have carried character acting and costuming to a high degree of proficiency. The realism of the people, sometimes twenty or more distinct varieties, in some of those plays has been an object lesson in one phase of stage craft to other groups whose repertoires are broader.

#### Forsyth Started School of Drama

But it was a professional theatre that Hart House for amateurs was fated to become, and which Bertram Forsyth has done more than anybody else to perfect in technique in spite of many technical obstacles in the construction of an underground theatre. How well he has done it thousands know. Hart House, quite apart from any original scheme of its founders and syndics, has become a school for actors.

What Forsyth will do in a less equipped theatre is yet to be seen. But he has a genius for adapting means to an end; a sheer knowledge of stagecraft; a sense of showmanship and a marvelous facility in a quiet way for producing big results without lavish material. He has produced with equal success Greek tragedies, Gluck's Orfeo, Shakespeare plays, pantomime, pastorals, mysteries, smart modern plays by such writers as Milne, Dunsany and Sutton Vane, plays involving dance and music, burlettas and farces and straight comedies. The technique of such production, following that of other people whose earlier efforts made it possible, has come to mark this city—with its regular summer

Forsyth has a great capacity for detail, a practical knowledge of everything in stage craft from the prompter's box to the carpenter shop, from the paint room to the wardrobe. He has a keen sympathy for pictorial design, for mass and color in stage compositions, for lighting effects that can be either bizarre or a mere glimmer to suggest the outlines and background of the picture. He understands the art of making the set suit the play and of simple devices, often symbolic, in stead of realism in detail. As much as anything he has the lyric sense which not only expresses itself in the use he often makes of incidental music, but most commonly in the lyric quality of spoken words, which is one of the plastic arts of the stage.

Peggy Hanlon, Now in Toronto Belongs to Old New England Family

"Really to me, it's the only profession, and I love it," said Miss Peggy Hanlon, who is appearing in the leading role in The Carnival of Venice, presented at one of the local theatres this week. Miss Hanlon is the daughter of Frank Hanlon of Adams, Mass., and belongs to one of the really old New England families, in a country where families are most important.

"I did not grow up with the idea of going on the stage, so you can't say that it was my lifelong ambition," laughingly asserted Miss Hanlon, in an interview to-day. "I went to a finishing-school convent in New York and there studied dramatics under Sydney Hurst Smith, a pupil of the great Italian master Zbrignini. While there I was offered the role of 'The Duchess' in It Pays to Advertise, which was then starting on a western tour. From there I jumped into James Drinkwater's presentation of Abraham Lincoln. Then I went into Mitzi's Lady Billy. In between I have played vaudeville engagements. I never seem to be able to refuse an engagement no matter how much I would like a rest."

Miss Hanlon, who uses her own name on her notices, has nothing of the professional in her attitude. "I am an actress during the twenty or twenty-five minutes the show is on," she said. "The rest of the time I like to be just an ordinary girl." Perhaps she thought the fact that she lived with her family and really continued to be one of them, even though she was on the road had something to do with this. While at home, she plays golf and tennis with her friends and goes to the country club whose members have been there for centuries. "Really, I have not one of these smoky-blue pasts behind me that actresses are supposed to have," she laughed. "I often think that I have to have one made up for me."

Miss Hanlon finds very great interest in her audiences. "We never know how things are going to turn out," she said. "If we have just been well received at one performance, we think perhaps this time won't be so lucky. If we have had an unappreciative audience the last time, we are hoping that it will go better this time." Two years ago she appeared in Toronto in Drinkwater's Abraham Lincoln, and later played a return engagement with the same company.

### Screen Notes

England; now she is a Cecil B. De Mille star and is at present making "The Ship of Souls" up in Hudson Bay.

Bernarr McFadden, the physical culturist, has entered the motion picture field, he having signed Lionel Barrymore for the first production, "The Wrong Door."

Evangeline Russell was severely hurt while playing in "Married?" with Constance Bennett and Owen Moore. She jumped from a cliff into a river and was knocked unconscious and had to be rushed to a hospital.

The pilot of the plane in which Richard Barthelmess was a passenger was seized with a heart attack while in the air and only remained conscious long enough to land the plane and he died shortly after.



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Some years ago the extra activities of this school outgrew the building on what was then North street. The old Y.M.C.A. was taken for a club to include dancing and "gym" instruction, with the old concert hall as an occasional theatre.

#### Mitchell Featured Little Theatre

In this building Mr. Forsyth from Hart House will take a fresh start in his own personal development of amateur drama. He is already well known as the second director of Hart House theatre, Mr. Roy Mitchell having been the first. Mr. Mitchell pioneered the little theatre movement here outside of the school on Bay street. Twenty years ago he became interested in the theatre, just how nobody seems to know much. About fifteen years ago, after newspapering unconventionally in a number of American cities following a term on the old Toronto World, he brought to a focus his love of the unusual. Mitchell was then, as now, an ardent theosophist, and from that angle rather than from the theatre itself he evolved his passion for little plays.

#### Mitchell's Plays

The first plays by Mitchell here were such as nobody else was putting on stage; among the best remembered of which were Yeats' "Shadowy Waters," Noah's Ark miracle play, Tagore's "Postoffice" and "Chitra," "Shadow of the Glen," Maeterlinck's "Interior," Lady Gregory's "Rising of the Moon," Synge's "Riders to the Sea," some old Italian mummery plays, and one or two Japanese no-plays. From this poetic and cosmopolitan pack of plays Mitchell evolved stagecraft under the most primitive conditions. He could contrive a set for a good play out of as much lumber as he could carry up the back alley stairs in three trips, a pound of nails, a few yards of brown paper and a little paint, and a whole lot of amazing practical ingenuity. By means of such primitive contrivances mostly made by his own shirt-sleeves labor, Mitchell could turn the end of a big room into a stage, and with his players tralling through the audience converted the room into a theatre. I saw these plays produced from most of their incorrigible and plastic elements and know what a genius for extemporization went into them; how devilishly hard Mitchell labored under such ingenious conditions and in most cases what splendid results he achieved.

#### Little Theatre for a Location

He made it evident that the little theatre anywhere was not a set school or a cult with a permanent location and a guarantee fund; but where half a dozen amateurs—not always mattering who—were gathered together with enough lumber and

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## PRESS AGENT TELLS HOW PUBLIC FOOLED

### "Stowaway Prima Donna" a Case of "Fortunately the Public Believed"

"The longer a production runs the less chance there is for any news concerning that production. Real news about that production centres down to the amount of receipts, a fact that you never dare tell, and changes in the cast, a fact that you never disclose," states Bernard Lobel, publicity agent of the Ziegfeld Theatre Enterprises, in a recent interview.

"Illness is something that you never disclose. These things are detrimental to the show business.

"After the show runs three or four weeks some producer thinks that he can get a person who is competent to take the place of another person playing an important part, but at a lower salary. Such a change may take place, but it is very dangerous to let the public know, as the public would say it is no longer the original cast.

"Sometimes, however, the change in cast is so well known that the publicity agent has to let the public know about it. He has to do it in some original way that will renew the interest of the public and let them want to see the new play. In the case of 'Adrienne,' Miss Siegel, prima donna, left the cast. We could not merely state that someone was to take her place. We had to announce an actress with personality and well qualified to take the part. Hence our story stated that a stowaway prima donna, who watched the prima donna during rehearsals and learned the lines and then crawled to the garret room and there did all the dances that the prima donna did and finally had managed to get the leading role of Adrienne. Fortunately, the general public believed this, and the story of the stowaway prima donna went over.

"I put over a story concerning Mother's Day. I told the public that mothers of the Ziegfeld Follies Girls were going to have a special entertainment on the back stage. The mothers were there, but there wasn't any entertainment. It is not that I trick the public and the press, but that I cannot always carry out the complete stunt because of expense and circumstances."

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The pilot of the plane in which Richard Barthelmess was a passenger was seized with a heart attack while in the air and only remained conscious long enough to land the plane and he died shortly after.

Bryan Foy of the famous Eddie Foy family and the composer of the Mr. Gallagher-Mr. Shean song has completed his first movie, a two-reel comedy called "The Inventor."

Florence Vidor acquired her fifty-seventh husband of the screen variety when she commenced work on "The Trouble With Wives."

Leatrice Joy won her decree of divorce from John Gilbert on the ground of incessant intoxication, cruelty and assault. She is to have the charge of her baby and to receive from John \$150 a week for its support until the child is 18 years old.

Aileen Pringle has announced engagement to Cedric Gibbons, director for Metro-Goldwyn.

Rupert Hughes, the author, had differences with the Metro-Goldwyn company and has left the organization to produce elsewhere.

It looks as if Mary Pickford agent is getting busy with the napping story appearing in papers from coast to coast. Miss Pickford has finished "Annie Rooney" and it is being prepared for release.

Barbara La Marr has a \$12,000 suit against her for out of court. Miss La Marr was that one piece which for \$9,000 was in reality \$4,000.

Reginald Denny's difference with Universal have been settled. His contract has been made. Denny receives \$2,000 at the end of five years, replacing the old contract provided for only \$650 raise of \$100 semi-annually ran out.

Maurice Elvey, the director who did the pictures for Fox after making a comedy called "Coney Island" locale.

Priscilla Dean, personal appearance this year, is back hard at work on after being away. Roland Bottomley was during the force in Toronto.

Ernest... part in as he as



*The Toronto Conservatory of Music*

*requests the pleasure of your company at a*

*Recital*

*by*

*Mrs. Ema Scott-Raff*

*Pupil of the School of Elocution*

*in the*

*Conservatory Music Hall*

*Friday Evening, June the 9th, at 8 o'clock. 1912*

THIS CARD SECURES RESERVED SEATS UNTIL EIGHT O'CLOCK  
PRESENT IT AT THE DOOR

*The Margaret Eaton School of Literature  
and Expression*

ANNOUNCES A COURSE OF REPERTOIRE RECITALS

BY

EMMA SCOTT NASMITH, F.C.M., PRINCIPAL

BEGINNING MONDAY, NOVEMBER 5TH, AT 3 O'CLOCK

Mrs. Nasmith's special work is the interpretation of Literature, and she believes with William Blake that "One thing worth doing for mankind is to make his imagination more exalted."

|                                 |           |               |
|---------------------------------|-----------|---------------|
| ENGLISH POETRY                  | - - - - - | NOVEMBER 5TH  |
| MASEFIELD, REYNARD THE FOX      | - - -     | NOVEMBER 19TH |
| GALSWORTHY, THE PIGEON          | - - -     | DECEMBER 3RD  |
| ST. JOHN ERVINE, JANE CLEGG     | - - -     | DECEMBER 17TH |
| DUNSANY, THE GOLDEN DOOM        | - - -     | JANUARY 21ST  |
| YEATS, SHADOWY WATERS           | - - -     | FEBRUARY 4TH  |
| BARRIE, A WELL-REMEMBERED VOICE | - -       | FEBRUARY 18TH |
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MEMBERSHIP \$5.00

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74.25.74



# Interpretative Recital

BY

Mrs. Scott-Raff READER

ASSISTED BY

Miss Olive Thomson

PIANO  
SOLOISTS

Miss Kathleen Q. Boyd

NEW AUDITORIUM, KNOX CHURCH, OWEN SOUND  
SEPTEMBER THE FIFTEENTH  
NINETEEN HUNDRED AND EIGHT  
EIGHT-FIFTEEN O'CLOCK

74.25.95



74.25.95

# Programme

"On your imaginary forces work  
For 'tis your thoughts must deck our kings."  
HENRY V.

## PART I

### Readings—

- a.—A Prologue .. .. . Beatrice Harraden
- b.—Each and All .. . . . Ralph Waldo Emerson
- c.—Town and Country .. . . .
- d.—Apple Blossoms .. . . . Martin

### Piano—

- a.—Prelude — C. Sharp, minor, op. 3 .. . . . Rachmaninoff
- MISS OLIVE THOMSON

### Character Studies —

- a.—Cupid Swallowed .. . . .
- b.—Informal Prayer .. . . . Batchelder
- c.—The Revolt of Mother .. . . . Wilkins

### Piano—

- a.—Warum .. . . .
  - b.—Grillen .. . . . } Schumann
  - c.—Valse Aragonaise .. . . . Thomé
- MISS KATHLEEN Q. BOYD

## PART II.

### Reading —

- A Morality .. "The Hour Glass" .. W. B. Yeats

### Piano—

- Scherzo — B flat minor .. . . . Chopin

MISS OLIVE THOMSON

### Life's Philosophy —

- a.—Up Hill .. . . . Christine Rossetti
- b.—The River .. . . . R. L. Stephenson
- c.—Self Dependence .. . . . Matthew Arnold
- d.—Crossing the Bar .. . . . Alfred Tennyson
- e.—L'Envoi .. . . . Rudyard Kipling

GOD SAVE THE KING



# Programme



:: OF AN ::

## Interpretative Recital

Under the auspices of the Y.W.C.A. Literary Club

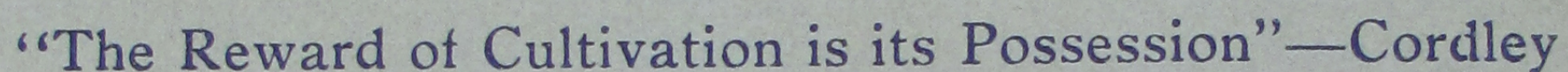
By Mrs. Scott Raff



Friday Evening, Nov. 22nd

In the Victoria Hall, Brantford





MRS. W. B. PRESTON  
MISS MONTIZAMBERT

Songs . . . . . { (a) The Search . . . . . } Ashford  
 (b) Night Song . . . . .  
 (c) My Own True Love . . . . .  
 (d) There's Ever a Song Somewhere

MRS. F. LEEMING

Piano..... $\left\{ \begin{array}{l} \text{(a) Prelude in E Minor} \\ \text{(b) Prelude in G Major} \end{array} \right\}$ .....Chopin

MISS DUNSTAN

WILLIAM BUTLER YEATES





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